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Pour forth, hoary of cheek,
 Singing praise unto my king.
 Strikes up well in my music,
 "Child of the God!" Yet sooth his fame
 Soareth beyond that glorious birth!
 He, endurer of labors,
 Made calm-flowing life for man,
 Slew the terrible monsters!

N. B., *January 6, 1888.*

C. E. S.

CREATOR AND CREATURE.

There is a marked effort, in philosophic thought, to discriminate and state the proper distinction between Creator and Creature. Both are manifestly requisite terms in any valid conception of Creation; and it is thought the following statement may present useful hints regarding this quest.

God is the Universal, Uncreated Life; Man is a specializing or instrumental form of that Life, in which form the Life is not a full, subjectively conscious reality until man becomes wholly fashioned and actuated by the power of the Life. Man is thus the creaturely instrument, form, measure, and expression of the Creative Life, which, in itself, is immeasurable and exhaustless. Man, made consciously full and free by the indwelling Life of God, is still man and not God; for he is a specializing expression of a Universal—a liminary or particular realization of the Unlimited. He is a human continent of a Life that, *in itself*, is uncontained and immeasurable; as to human sense, bounded space is a continent of the immeasurable space; or, as a master in musical art and science, personally realizes, in his own genius and power, the glories of the immeasurable or exhaustless fountain of tonal and harmonial power, and yet is only a subject fitted to express or give ever-varying forms to the issues of that fountain. The human form, as the creaturely subject of the Creator, is designed to become perfectly fashioned to receive and express the immeasurable glories of the Creative Fountain without power to abate or exhaust the treasures thence flowing, any more than the musician or other master in special science has power to exhaust, by use, the providences of such science—the exhaustless potentialities of such science.

As a fitted receptacle and instrument of Creative Life (a "perfect man in Christ Jesus"), the creature must feel all the fulness and glory of that Life; must feel it as if it were his own, when the truth is, it is only God's Life in him and not his own. The musician, duly empowered and inspired by the entrancing powers of tonal rhythm and harmony, feels their

inspirations in him as his own veriest self; yet he is not music, *in esse*, but only a human form qualified to receive *from the exhaustless fountain*, and manifest its glories outwardly. He is a spiritual form, fashioned to experience and reveal the glories of music without being *it*. So man, truly created or fashioned to the Divine purpose, is fitted to experience and reveal God in his human activities—fitted to feel and act divinely—and yet is not God. God is in the immeasurable Providence of all power of *being, knowing, and doing*. All the providences real to thought and outward experience have their sole root in eternal Being. They come into outward form and activity by the power of the Living Word or Wisdom from that Being; and finally into proper subjectivity—into human appreciation and use—through man, the creature, become divinely fashioned to God's ultimate designs—become consciously one with his Source, and one with all his surroundings.

Creatureship is a form of human consciousness. And this form is experienced by degrees. It is first indefinitely conscious in a common human nature—a nature that buries all human kind in communal indifference. It is next definitely or distinctly conscious in a special nature—a nature that differentiates or separates man from man, and *apparently* man from God. It is finally associately or unitarily conscious in a composite nature that reconciles and divinely orders all relations, both human and Divine. As to consciousness, the creature is naturally man in the first estate; he is spiritually man in the second; and divinely man in the third, this third embracing and reconciling all previous contrarities.

WILLIAM H. KIMBALL.

CONCORD, N. H.

MAGIC OR MIRACLE, WHICH?

It is the plausible claim of a recent French critic, that the breadth of the scepticism of a given period, certainly as applied to the scepticism within the Church itself, and especially in so far as that scepticism is both humble and reverent, is in itself an indication of the extent of the new additions which are about to be made to the faith of the Church, when that scepticism has been overcome, and the new questions have received a satisfactory, if only approximate, solution.

If I were, in a single word, to attempt to indicate that defect in the conceptions of God's relation to the universe which has been the real cause of most of the scepticism in regard to the supernatural which has accompanied them, and the true method by which they have been and are being overcome, I should say that it all culminates in this: the substitu-